



Department of Music
University of Alberta

Opera

Opera Scenes

Joseph Fridman, director

Joy Berg, pianist

Friday, at 8 pm

November 30, 1991

Convocation Hall, Arts Building

L'incoronazione di Poppea (1642)

C Monteverdi

(1567-1643)

Scene I

Fortune	Shonda Lee Jardine
Virtue	Julia Marie Golosky
Love	Julianne Neudorf
Make-up Artist	Elizabeth Sommer

The actors who play the three Goddesses, Fortune, Virtue and Love, are in the process of preparing themselves for stage. They argue who is most powerful among them. Gradually they are transformed into the characters they represent. And in the argument, Love emerges victorious.

Scene II

Poppea	Karen Charlton
Arnalta	Karen Annette Hamm
Fortune	Shonda Lee Jardine
Virtue	Julia Marie Golosky
Love	Julianne Neudorf

Having been made aware of Nero's intention to make her empress, Poppea dreams of taking power. In our interpretation these dreams symbolize the Goddesses Love and Fortune, from whom Poppea asks for protection. On the other hand, Virtue tries unsuccessfully with the help of Poppea's maid to stop her.

Scene I Duet Fiordiligi and Dorabella from Act I

Fiordiligi

Julia Marie Golosky

Dorabella

Melanie Cherniwchan

While waiting for their beloved Guglielmo and Ferrando, the two sisters Fiordiligi and Dorabella sing their praises: "did any one ever look so dashing as Ferrando, so distinguished as Guglielmo." For Fiordiligi and Dorabella there is no one better than their loved ones on the face of the earth. And even though the idea of a perfect man is far-fetched, the two sisters are bent on proving the contrary. They do so by continuing to (search for and) find newer and newer qualities. The intention is to find justification to pledge their loyalty to their loved ones.

Scene II Duet Fiordiligi and Dorabella from Act II

Fiordiligi

Karen Charlton

Dorabella

Julianne Neudorf

In this duet, the two sisters already soften their stance. Having waited in vain for their loved ones (aware that they are on the battlefield), they agree to receive the attentions of two foreign noblemen. Dorabella engages the dark one, who is more cheerful and amusing, while her sister Fiordiligi entertains the blond one, whose sentimental style appeals to her. As they discuss the possibilities of the affair, they grow more lively. By the end of the duet they not only recover their former spirits, they are also quite prepared for adventures.

Così fan tutte continued

Scene III Duet Guglielmo and Dorabella from Act II

Guglielmo

Michael Coderre

Dorabella

Pamela Hauser

In conformity with the agreement between himself and don Alfonso, Guglielmo has to show proof of Dorabella's unfaithfulness. Guglielmo seizes the opportunity to press his suit on Dorabella, who requires little persuasion to accept from him a tiny golden heart, which he hangs around her neck, at the same time taking possession of Ferrando's portrait. Guglielmo is somewhat amazed at his quick success, because he did not anticipate an easy victory.

Vanessa (1957)

S Barber
(1910-1981)

Scene I

Erica

Karen Annette Hamm

Old Baroness

Elizabeth Sommer

Erica is in despair. She loves Anatol, but relates to him rather critically. Erica realizes that Anatol is not her ideal man. She loves him, she is pregnant with his child, but is unable to decide whether to marry him. She turns to the old Baroness, her grandmother, for help. In the process we see a conflict of views: those of the old and those of the young.

Vanessa continued

Scene II

Vanessa	Julianne Neudorf
Erica	Karen Annette Hamm
Old Baroness	Elizabeth Sommer

Erica surprisingly learns from Vanessa, her aunt, that Anatol has declared his love for Vanessa. Erica hides her feelings and presses Vanessa for more details to convince herself that Anatol truly loves Vanessa. On the other hand, Vanessa is completely overjoyed and does not notice Erica's despair.

La cambiale di matrimonio (1810)

G Rossini
(1792-1868)

Scene I Duet Fanni and Edoardo

Fanni	Shonda Lee Jardine
Edoardo	Joseph Levesque
Amor	Alexander Lokshin

This is a symbolic love duet. It is an expression of poetic, timid, first love.

Scene II Aria of Klarina

Klarina	Constance Davidson
Spirit of Mill	Joseph Levesque
Spirit of Norton	Michael Coderre

The family maid Klarina dreams about love and family comfort. She fantasizes that she is in love with her master Mill, who in her dreams appears before her as an ideal.

Eugene Onegin (1878)

P Tchaikovsky

(1840-1893)

Duet and Quartet from first tableau

Tatiana	Julia Marie Golosky
Olga	Elizabeth Sommer
Larina	Constance Davidson
Filippienna	Karen Annette Hamm

It's a summer evening in the garden of the estate of the Larin family. The youthful voices of the Larin daughters Tatiana and Olga bring back memories of youth to Larina and Filippienna, the maid. This scene reflects the conflict between poetic representation of life, and love and happiness, on the one hand, and reality on the other. Against the background of the romantic dreams of Tatiana and Olga we see fruits prepared for preservation. This prosaic act represents a contrast with the poetic atmosphere of the scene.

The Magic Flute (1791)

WA Mozart

(1756-1791)

Scene I Pamina and three geniuses from Act II

Pamina	Shonda Lee Jardine
1st genius	Pamela Hauser
2nd genius	Karen Charlton
3rd genius	Elizabeth Sommer

A desperate Pamina, convinced that Tamino has deserted her, attempts to commit suicide. But she is prevented from doing so by three Geniuses. It is difficult to convince Pamina that Tamino still loves her. The Geniuses employ a magic circle in an attempt to convince her.

The Magic Flute

Scene I continued

Life for the Geniuses is like a game. It is sometimes happy and sometimes sad. They play bright sun rays, a difficult and rough road, and by so doing they act as Pamina's saviors as well as directing her.

Scene II Aria Papageno and duet with Papagena from Act II

Papageno	Joseph Lavesque
Papagena	Melanie Cherniwchan
1st genius	Pamela Hauser
2nd genius	Karen Charlton
3rd genius	Elizabeth Sommer

Papageno is sad and disillusioned. Having lost Papagena, he decides to commit suicide. At the same time, he hopes that magic powers will prevent his death by bringing Papagena back. As Papageno draws closer to taking his own life, the Geniuses suddenly appear once again and help prevent him from killing himself. They tell him to summon Papagena with the call of the magic bells. He does so and they are happily united. Papageno cannot believe his joy. He wants to believe that before him stands a live Papagena and not a ghost. He would also like to believe that Papagena will agree to be his wife.

Upcoming Events

Sunday at 3 pm Concert Band Concert , WH Street, director
December 1 Convocation Hall, Tickets: \$5 & \$3.

Mozartmania Festival events:

Monday at 8 pm Stage Bands I & II, N Corlett & R Baril,
December 2 directors. Convocation Hall, \$5 & \$3.

Wednesday Noon-Hour Organ Recital with T Olford,
December 4 S Matheson, and TJ Mortensen.
Convocation Hall, Free admission.

Thursday, 8 pm Stéphane Lemelin performs with the
December 5 Edmonton Symphony Orchestra at the
Jubilee Auditorium. Tickets at BASS outlets.

Saturday, 8 pm ENCOUNTERS II featuring the music of
December 7 Mozart, Baker, Beethoven and Rorem
performed by Department of Music faculty
and friends. Convocation Hall. Tickets: \$7
& \$5 at all BASS outlets or at the door.

Call the Department of Music for more information, 492-3263.